



The New Amberola **GRAPHIC**

Winter
Number

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no. 27

35¢

WINTER, 1978-79

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Winter, 1978-79

THE NEW AMBEROLA GRAPHIC
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Issue no. 27

Editor: Martin Bryan

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Important: Please notify us of any change in address! When your subscription expires, a renewal notice automatically accompanies the last issue. Foreign customers must make payments in U.S. funds.

Back Issues: 1-4 (approximately 30 pages, available only as
one single issue) - 60¢
5 through 15, 25¢ each
16 through 25, 30¢ each
26, 35¢

(Total for 1 through 26 is \$6.70; above prices include postage.)

Editor's Notes

It has been nearly three years since we last increased our advertising rates. Even though our new rates reflect an increase of from 33 to 56%, I hasten to point out that GRAPHIC advertising rates are cheaper than they were three years ago!...our circulation has increased by 75% during the same time span. Each issue of the GRAPHIC now goes to 350 readers, which means a full page ad costs but 2¢ per reader. Three years ago the per reader figure was closer to 2½¢.

The annual program sponsored by the Edison National Historic Site last September 30 was, as usual, a real treat. The program included performances by Hazel Dann (violin), Douglas Stanbury (baritone) and Paulo Gruppe ('cello). In addition, brief talks were given by Edna White (Edison trumpet artist), George Frow (president of the City of London Phonograph and Gramophone Society) and Dr. Alistair Thomson of the Royal Scottish Museum. Concluding the program, which was mercifully shorter than in former years, was Joe Pengelly of the B.B.C. with a demonstration of his system of transferring cylinders electrically.

Mr. Gruppe's performance on 'cello was electrifying. As readers may know, he began recording for Edison in 1912! I wonder how many individuals you can name whose recording career predates Mr. Gruppe's? His continued activity in music at age 86 is an inspiration for young and old. (cont. on page 14)

by
Martin Bryan

How are you at cracking codes? For years I'd noticed a two and three letter code used by Columbia on many of their blue label records from the late teens and early twenties. The code usually appears on the right hand side just below the name COLUMBIA, though in its last days it moves to the left. It is also found in various places on the "tri-color" label from the same period.

For a long time I assumed the code was for some sort of classification (i.e., two letters for dance music, two for operatic, etc.). When I finally sat down one cold winter evening to analyze these mysterious letters, I quickly realized that there was no pattern to them when it came to classifying different types of records. How about some sort of a royalty code? Again, no pattern. Then I remembered a system that Victor used to simplify ordering for dealers. Have you ever seen a Victor envelope with a couple of rectangles of white paper pasted in an upper corner? (They do turn up from time to time.) The record number is printed in large numerals on one rectangle, while on a larger rectangle is printed various data about the record, such as title, artist, cross index numbers, description of the record in short phrases, etc. The dealers would paste these slips of paper on stock envelopes for their own use, though occasionally the stock envelope would go to a customer with the little rectangles of information intact. Well, there is usually a word in parentheses that has no apparent connection with the actual recording - "Ilura" on Orville Harrold's "My Mother," or "Benemerito" on McCormack's "Mavis"/"Little Grey Home in the West." These were code words used for ordering these specific records. Victor must have realized that confusion often results when working with a multitude of numbers, so code words were used instead. Hence, "3 Ilura" would indicate an order for three copies of record no. 66071 and the danger of ordering 66017 by mistake would be avoided. Undoubtedly this code was also important when placing an order by telegraph, where brevity of words cost less money.

Back to Columbia. The two and three letter code obviously couldn't be an ordering code, as the same combination of letters appeared on several different records. Not only that, but sometimes a different pair of letters appeared on reverse sides of a single disc. It was time to make a systematical analysis! I began copying the letters into long lists. Condensed greatly, the lists looked like this:

GZ FZ FZ AV GZ JZ LX JZ IZ JZ JZ AY BY BY DY DY DY...KY LY AX AX
LY, BX BX...FW GW GW HW HW IW JW IW KW LW KW LW AV LW AV BV BV...
CP GJ GJ CP CP BP...

Numerically, the list begins in the A2200's (1917) and concludes in the A3400's (1921). Ignoring the final section of the list for now, you will notice that the first letter of each pair is from the beginning half of the alphabet, while the second is from the end. In fact, the first twelve letters of the alphabet are found in the first position. Now look at the second letter. A pattern begins to emerge beginning with Z and concluding with V, with a few exceptions.

Finally it hit me! Twelve letters suggest twelve months of the year. Sure! A is for January, B for February, C for March, concluding

4.
with L for December. The second letter, then, must be the year, with the code starting at the end of the alphabet for the first year of the code: Z=1917, Y=1918, X=1919, W=1920 and V=1921. Now let's look at some examples:

JZ indicates October, 1917
BY indicates February, 1918
GW indicates July, 1920
AV indicates January, 1921

The next thing to determine was what the dates actually indicated. Could they be recording dates? No, identical records sometimes have different letter codes. Date of issue? No, the dates are well in advance of actual release dates. Pressing date? No, sometimes two sides of one record have different dates. After eliminating all possibilities, it finally comes down to this (and I hope you're not disappointed!): The code indicates the month and year the label was printed. Notice that the code "AV" appears among the Z's - in other words, a 1921 date among the 1917's. This happens to be on a later pressing of a very popular 1917 disc, "Levinsky at the Wedding." Obviously the labels were re-printed in January, 1921 for a later pressing, while the original would have borne FZ or GZ.

I hasten to point out that this is not a complete breakdown of the code. Just to make things interesting, I occasionally encountered something like SKX or TBW! The best I can do just now is guess that at one time a reprinting of a label was indicated with S (for second printing) or T (for third). Finally, for a short time towards the end of the appearance of the code, a real puzzler comes along: CP GJ GJ CP CP BP, etc., with an odd EV or FV thrown in for good measure. GJ comes along shortly after BV, and it's obvious that it can't stand for July, 1933! It's possible these letters represent a date in addition to some other information. There are so many BP's and CP's, I wonder if Columbia had abandoned the dating system altogether in favor of a simple "B Printing" and "C Printing"...but how does this account for GJ? I'm afraid I've reached my limit! I'll leave it up to you to figure out what the code indicated during its final days.

* * *

Postscript. In the introduction to Oxford and Silvertone Records, 1911-1918 I stated that so few examples of the purple label Silvertone had come to light that I was uncertain whether the orange and white or the purple and gold design came first. The illustration used in the book (no. 46207) shows the code letters BX, indicating a label date of February, 1919. Not only does this confirm the purple label as being the latter of the two designs, but it evidently means that Columbia continued to press Silvertone records for at least a year after the last catalogue listing of them.

* * *

Post postscript. I had planned to use some label illustrations with this article, but the photocopies were not dark enough for the printer to reproduce. Copiers, it seems, vary greatly and I have been unable to find one in St. Johnsbury that will do justice to record labels! The "Successful Farming" ad was substituted at the last minute.

Columbia Grafonola

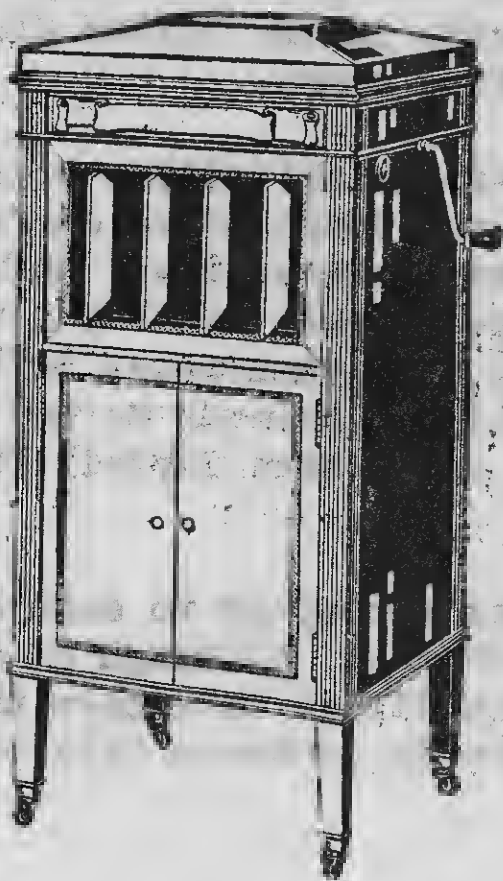


*"And, oh,
she dances such-a-way"*

You'll never need to leave your favorite partner in the middle of a dance. With the Columbia Grafonola you can dance to the last lingering note and step. The Non Set Automatic Stop takes care of that. This exclusive Columbia feature is at its best for dancing. Nothing to move or set or measure. Just start the Grafonola and it plays and stops itself.

The leading stars of the stage make records exclusively for Columbia.

COLUMBIA GRAPHOPHONE COMPANY, New York
Canadian Factory: Toronto



Standard Models up to \$300
Period Designs up to \$2100



A significant new chapter has been added to the history of opera in the United States, with the publication of Cardell Bishop's San Carlo Opera Company of America.

Before discussing the merits of Mr. Bishop's book, I should mention that I share his enthusiasm for the subject, recalling with pleasure a number of San Carlo performances. My earliest experience of professional opera production---discounting the abortive efforts of William R. Chapman to include that art-form in his Maine Music Festivals---was a San Carlo presentation of La Boheme in Los Angeles during the 1924-25 season.

That performance was memorable in several respects, aside from providing my first glimpse of opera properly presented. The role of Mimi was sung by Anne Roselle, late of the Metropolitan Opera. Three other members of the cast---Philine Falco (Musetta), Mario Basiola (Marcello) and George Cehanovsky (Schaunard)---were soon to become valuable additions to the Metropolitan roster. And there was a memorable instance of alert resourcefulness on the part of the conductor: when the Rodolfo, in ascending to the high C in "Che gelida manina", suffered the laryngeal affliction colloquially termed a "frog," the conductor immediately whipped the orchestra up to a fortissimo which effectually covered the tenor's momentary embarrassment.

In the late 1930's the San Carlo forces were often booked for lengthy engagements at New York's Center Theatre, an ideal auditorium for operatic purposes: it seated some 4,000 and, in happy contrast to the Metropolitan Opera, one could see and hear from any seat in the house; non-subscribers were treated with comparative civility at the box office; and the admission fee was more within the means of the enthusiastic but indigent opera-goer.

Now, as curator of a Historical Record Archive at the University of New Hampshire Library (comprising examples of the art of all world-renowned singers and instrumentalists in the realm of serious music who recorded exclusively, or at least substantially, during the "acoustic" era which ended with the introduction of electrical recording in 1925), I find that my collection includes no fewer than twenty-four singers who appeared with the San Carlo Opera Company. There were at least as many more San Carlo artists who would have qualified for the Archive on their merits, if only they had achieved world-wide celebrity.

The San Carlo troupe operated annually from 1913 to 1951, plus some additional performances in 1955, under its founder and permanent impresario, Fortune Gallo. Its itinerary included practically every city in the United States which was sufficiently populous to provide an audience for grand opera.

To chronicle the almost night-to-night activities of such an excessively mobile group throughout a series of thirty-seven consecutive opera seasons would require a rare, if not impossible, combination of circumstances: sufficient funds to guarantee the chronicler's financial independence; robust health; a taste for travel along with a high level of tolerance for its many inconveniences; unlimited time at his disposal; and an unconquerable spirit of dedication. However he may stand on all but the last-named requisite, there is no room for doubt that Cardell Bishop is a dedicated historian.

His book (259p, 11" x 8 $\frac{1}{2}$ ") devotes a chapter to each San Carlo season, including the roster and the itinerary of the company. Although he draws heavily upon newspaper reviews, Mr. Bishop is himself fully qualified to assess the virtues and weaknesses of a performance, being a prominent figure in Southern California music circles: founder

and proprietor of the still thriving Music Den (specializing in rare recordings), originator of the Marionette Opera Company, and a tireless proponent of youth bands from 1944 to his retirement in 1976. ^{7.}

Although Mr. Bishop has by this time probably achieved as much as can be reasonably expected of any historian on this particular subject, he continues his search for additional information; in a preface he extends generous acknowledgments to those who have assisted him in his researches. There is always the possibility that, should sufficient new material be discovered, an even more comprehensive account of Signor Gallo's fascinating operatic venture might be forthcoming.

Anyone who desires to communicate with Cardell Bishop, either to supply additional data or to arrange for the purchase of the book (see advertisement elsewhere in this issue), may address him at 7735 Atlantic Avenue, #63, Cudahy, California 90201.

To summarize: the book takes on added importance as the sole memoir of a vanished era, as nothing remotely resembling the San Carlo Opera Company is functioning in this country today.

- Robert B. Stone

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The Eastern National Park and Monument Association has just published Ray Wile's mammoth compilation of Edisonia entitled Edison Disc Recordings. The work, which has over 425 pages, includes a numerical listing of all known Diamond Disc domestic recordings (including several experimental couplings from 1912), all known foreign Diamond Discs, the 12" sample advertising records, the 10 and 12" long playing records, and all known lateral-cut discs. In addition, there is a list of some two dozen intriguing "special purpose" records, such as "Mr. Edison's Telegraph Record" - a message in Morse to the telegraph fraternity.

Some of the features of the book are: coupling dates, issue dates, and cut-out dates for practically all Diamond Discs; indications of "Tone Test" records; indications of where electrical recording began in each series; matrix numbers; titles and artist credits. Mr. Wile has even taken the trouble to indicate "R" and "L" sides of Diamond Discs. Several remakes are also indicated by the appearance of multiple matrix numbers.

As with any compilation of this type, the book does not make for light bedtime reading! However, this is the first time that all issued Edison discs have been documented, and there's a wealth of material to pore over. Well in excess of 4500 records are catalogued; even the most exacting jazz, opera, or country-western buffs will not be disappointed.

The book is a little difficult to read because of its layout. Over half the page is devoted to various numbers and dates, leaving less than half for titles and artists. Because the artists are written below the titles, scanning a page for a certain artist is difficult. An additional drawback is that recording dates are missing. One of the more fascinating aspects of the Edison operation was that recordings were frequently held for years before they were eventually issued. If only Mr. Wile had included a simple dating chart, an approximate recording date would be better than nothing. I understand, however, that a second volume is in the works which will list all recorded masters, both issued and unissued. If so, it would undoubtedly include specific dates.

The book measures 8½ by 11 and is spiral bound, with a soft cover. It can be ordered from the Edison National Historic Site, Main Street and Lakeside Avenue, West Orange, NJ 07052. The cost is \$12.95 plus postage (include enough to mail a heavy book!). I cannot guarantee this as the gospel truth, but I understand that there were only 150 copies of this book printed -- so order early!

- Martin Bryan

AN INDEX TO JIM WALSH'S ARTICLES IN "HOBBIES" (1942-1977)

by David Devensky - 1978 ©

The articles of Jim Walsh need no introduction to those who love the history of our early pioneer recording artists. His unique work and friendship with so many of these ancient record-makers place his work in its own classification. Without Walsh's work a great part of the history of our early recording pioneers and stars would have been lost forever. I have, however, been bothered for some time about a lack of any index to his very original work (His promised index of July, 1962 -----, to my knowledge, never materialized). An index of this sort will allow one to refer and pinpoint either a biographical or topical area that Mr. Walsh might have dealt with. It was this great lack, as well as my own insatiable curiosity, that prompted many days in the New York Public Library pouring over 35 years of Hobbies issue by issue until the desired material was achieved! This I happily offer to any and all who love the "old records" as I.

ODDITIES AND NOTES ON MR. WALSH'S ARTICLES & HIS PREDECESSORS

At times the readers of my index will be confused by articles that promise one thing and deliver another (i.e., March & April, 1969) or be thrown by the ambiguity of the article's title (i.e., September, 1964--January, 1965 or January & February, 1974). Little effort has been put into the research and the contentual cross-indexing of each article since it is beyond the scope of this index; however, occasional notes upon an article clarification have been made. Some of Mr. Walsh's predecessors contributed interesting work during his long tenure, notably Allen G. Debus's Current Collector's Recordings (referred in the index as CCR). No effort has been made to list all of his or anyone else's work (i.e., Stephen Fassett, Aida Favia Artsay, Edward Hill, William McDevitt, Discobolus, etc.) but my reader will notice occasional listings of interest. CCR contributions seem to have ended about 1957 (with Anna Chandler's death and discography) leaving Mr. Walsh alone as sole expert.

In late August, 1978, I was delighted to receive a letter and lists from Mr. Walsh who kindly answered my inquiry to supply a few missing dates I could not myself discover. I checked my list against his (which went to 1963) occasionally adding some title clarifications.

<u>1942</u>		<u>1942</u>	
Jan.	- The Coney Island Crowd	Dec.	- Arthur Collins 2
Feb.	- no article*	<u>1943</u>	
Mar.	- The Coney Island Crowd	Jan.	- Arthur Collins 3
	(Edward M. Favor)	Feb.	- Byron G. Harlan 1
Apr.	- " " " (Billy Murray)	Mar.	- " " " 2
May	- " " " " " etc.	Apr.	- Henry Burr 1
June	- " " " " " etc.	May	- " " " 2
July	- " " " (John Bieling 1)	June	- " " " 3
Aug.	- " " " " " 2, etc.	July	- Steve Porter 1
Sep.	- Albert Campbell 1	Aug.	- no article
Oct.	- " " " 2	Sep.	- no article
Nov.	- Arthur Collins 1	Oct.	- Steve Porter 2

* - After January, 1942, Walsh rarely missed a month. Prior to that date he wrote but only upon occasion (i.e., Dec. 1935)

1943

Nov. - Harry Macdonough 1
Dec. - " " 2

1944

Jan. - S. H. Dudley 1
Feb. - " " 2
Mar. - William F. Hooley
Apr. - "Ragtime" Robert Roberts
May - Performers Who Doubled-up
(artists using more than
one name)
June - Billy Golden
July - John W. Myers
Aug. - Miscellaneous Notes (minor
artists)
Sep. - George Washington Johnson
Oct. - George J. Gaskin
Nov. - Russell Hunting, Sr. (Michael
Casey) 1
Dec. - " " " 2

1945

Jan. - " " " 3
Feb. - " " " 4
Mar. - Dan W. Quinn 1
Apr. - " " " 2
May - " " " 3
June - Are These the Supreme 15?
July - Harry Anthony and James F.
Harrison 1
Aug. - " " " " " 2
Sep. - " " " " " 3
Oct. - Collectors Vote on the Su-
preme 15 1
Nov. - " " " " " 2
Dec. - " " " " " 3

1946

Jan. - " " " " 4
Feb. - Edward Warren Meeker 1
Mar. - " " " 2
Apr. - " " " 3
May - More About S. H. Dudley
June - Ada Jones 1
July - " " 2
Aug. - " " 3
Sep. - " " 4
Oct. - " " 5
Nov. - " " 6
Dec. - " " 7

1947

Jan. - " " 8
Feb. - Visit with John Bieling
Mar. - Len Spencer 1
Apr. - " " 2
May - " " 3
June - " " 4
July - " " 5
Aug. - " " 6

1947

Sep. - Sad News about S. H. Dudley
Oct. - Eugene C. Rose 1
Nov. - " " " 2
Dec. - The Cheapest Talking Machine

1948

Jan. - John Bieling Gives Another
Party
Feb. - Gilbert Girard
Mar. - Joe Belmont (The Human Bird)
Apr. - Grace Spencer (First Lady of
the Phonograph) 1
May - " " " " 2
June - Death of John Bieling
July - Frederic C. Freemantel
Aug. - Reinald Werrenrath
Sep. - Sylvester Louis Ossman
(Banjo King) 1
Oct. - " " " " 2
Nov. - " " " " 3
Dec. - Another Memorable John
Bieling Day

1949

Jan. - Sylvester Louis Ossman 4
Feb. - " " " 5
Mar. - Frank C. Stanley 1
Apr. - " " " 2
May - " " " 3
June - " " " 4
July - " " " 5 (Death of
Meyers, Vecsey, Czerwonky,
etc.)
Aug. - Frank C. Stanley 6
Sep. - " " " 7
Oct. - " " " 8
Nov. - Will Oakland (Death of Kel-
logg, Kindler, Shean, Moran,
Schweinfest)
Dec. - Notes from early Victor Cat-
alogues 1

1950

Jan. - " " " " 2
Feb. - Billy Whitlock
Mar. - Richard J. Jose 1
Apr. - " " " 2
May - " " " 3
June - Fred Duprez 1
July - " " 2
Aug. - Sir Harry Lauder
Sep. - Bert Williams (Thwarted
Genius) 1
Oct. - " " 2
Nov. - " " 3
Dec. - The Best John Bieling Days

1951

Jan. - Cal Stewart 1
Feb. - " " 2

10.					
<u>1951</u>				<u>1954</u>	
Mar.	-	Cal Stewart	3	Aug.	- Guido and Pietro Deiro 1
Apr.	-	" " 4 (Death of Eddie Morton, Marguerite Farrell)		Sep.	- " " " " 2 (CCR: Harrison, etc.)
May	-	Frank Coombs & Wm. H. Thompson		Oct.	- Pietro Frosini 1 (Billy Murray's Death)
June	-	Nat M. Wills (The Happy Tramp)		Nov.	- Pietro Frosini 2 (Murray's Last Record)
July	-	Manuel Romain		Dec.	- More About the History of the Phonograph (CCR: Cohan)
Aug.	-	Elizabeth Spencer 1			
Sep.	-	" " 2		<u>1955</u>	
Oct.	-	Charles W. Harrison and Beulah Gaylord Young		Jan.	- George H. O'Connor 1 (Will Oakland Record)
Nov.	-	Walter Van Brunt (Walter Seanlan) 1		Feb.	- George H. O'Connor 2 (CCR: Eddie Cantor)
Dec.	-	" " " 2		Mar.	- George H. O'Connor 3 (CCR: Kaufman, Van & Schenck)
<u>1952</u>				Apr.	- Jottings from Old Catalogues (CCR: Al Jolson 1)
Jan.	-	" " " 3		May	- Ed Smalle 1 (Al Jolson 2)
Feb.	-	" " " 4		June	- " " 2 (" " 3)
Mar.	-	Charles W. Harrison and Beulah Gaylord Young		July	- Silas F. Leachman 1 ("4)
Apr.	-	Estelle Louise Mann		Aug.	- " " " 2 ("5)
May	-	The First Ten Years of Favorite Pioneer Recording Artists		Sep.	- Duncan Sisters (CCR: Fred Allen Sax?)
June	-	Albert Edmund Brown, Frederic Martin & W. Francis Firth 1		Oct.	- Lewis James (CCR: Clark, Young, Oakland)
July	-	" " " " " 2		Nov.	- Morton Harvey 1 (CCR: Holman, etc.)
Aug.	-	Professor Edison Invents the Phonograph - 75th Anniversary		Dec.	- Morton Harvey 2 (CCR: Soundies)
Sep.	-	Eddie Morton 1			
Oct.	-	" " 2		<u>1956</u>	
Nov.	-	" " 3		Jan.	- Fred Van Eps 1 (CCR: Will Rogers)
Dec.	-	Charles Adam Prince 1		Feb.	- Fred Van Eps 2
<u>1953</u>				Mar.	- " " 3 (CCR: Fanny Brice)
Jan.	-	" " " 2		Apr.	- " " 4 (CCR: Lilian Roth)
Feb.	-	George N. & Audley F. Dudley (Ossman-Dudley Trio)		May	- J. T. Pope, Jr. (Murry K. Hill) (CCR: Moody & Sankey)
Mar.	-	Wizards of the Accordion & Concertina (Peter & Daniel Wyper and Alexander Prince)		June	- Champion Duet Singers (Henry Burr) (CCR: Frank Bush)
Apr.	-	More About the Early Days of the Phonograph 1		July	- Taurino Parvis 1; Oakland Dies (CCR: Elsie Janis)
May	-	" " " " 2		Aug.	- Parvis 2 (CCR: Comprehensive Cylinders)
June	-	Arthur Fields 1		Sep.	- George Alexander 1 (CCR: Grace La Rue)
July	-	" " 2		Oct.	- George Alexander 2
Aug.	-	" " 3		Nov.	- Mary Jordan 1 (CCR: Joe Howard)
Sep.	-	Frank Crumit 1		Dec.	- Mary Jordan 2
Oct.	-	" " 2		<u>1957</u>	
Nov.	-	" " 3		Jan.	- Sir George Robey
Dec.	-	" " 4		Feb.	- Gene Austin 1
<u>1954</u>				Mar.	- " " 2 (Taurino Parvis and George Robey)
Jan.	-	Albert Benzler		Apr.	- Record Maker's Concert in Pulaski, Va. 40 Years Ago
Feb.	-	Albert Spalding 1		May	- " " " " " 2
Mar.	-	" " 2			
Apr.	-	Helen Trix 1			
May	-	" " 2			
June	-	Ada Jones and the Shannon 4 Give a Concert in Roanoke, Va. 1			
July	-	" " " " 2			

1957

June - Gene Greene 1
 July - " " 2
 Aug. - Harvey Hindermeyer's Golden Anniversary

Sep. - Art Gillham (The Whispering Pianist)

Oct. - Edwin M. Whitney

Nov. - Charles D'Almaine 1 (CCR; Records of Jack Norworth 1)

Dec. - D'Almaine 2 (Norworth 2)

1958

Jan. - " 3; Harry C. Browne and Hindermeyer die

Feb. - John H. Kimmel (The Irish Scotchman)

Mar. - Reed Miller & Nevada Van der Veer

Apr. - Original Radio Girl, Vaughn De Leath

May - Billy Williams

June - Harry Tally (H. Mayo and Empire City Quartet)

July - Leonard Garfield Spencer (and Ada Jones) 1

Aug. - " " " " 2

Sep. - " " " " 3

Oct. - " " " " 4

Nov. - Ray Walker's Recollections of Entertaining

Dec. - Charles Hart 1

1959

Jan. - " " 2

Feb. - Virtuosos of Cornet: Walter B. Rogers and Jules Levy

Mar. - Billy Jones and Ernest Hare (Happiness Boys) 1

Apr. - " " " " 2

May - " " " " 3

June - " " " " 4

July - " " " " 5

Aug. - " " " " 6

Sep. - Lambert Murphy 1

Oct. - " " 2

Nov. - Charles D'Almaine (and Taurino Parvis)

Dec. - Notables of the 90's: J. Y. Atlee & Dan Kelly

1960

Jan. - Polk Miller & Old South Quar.

Feb. - Geoffrey O'Hara

Mar. - Marguerite Farrell

Apr. - George Wilton Ballard

May - Vernon Dalhart 1

June - " " 2

July - " " 3

Aug. - " " 4 & Bowlers

1960

Sep. - Vernon Dalhart 5

Oct. - " " 6

Nov. - " " 7

Dec. - " " 8

1961

Jan. - Song Writers Who Made Records

Feb. - Elise Stevenson

Mar. - Frank Croxton 1

Apr. - " " 2

May - Harold Jarvis 1

June - " " 2

July - " " 3

Aug. - Elizabeth & William Wheeler 1

Sep. - " " " " 2

Oct. - Joe Natus & Will F. Denny 1

Nov. - " " " " " " 2

Dec. - Directory of Birth and Deaths

1962

Jan. - Peter Dawson 1

Feb. - " " 2

Mar. - " " 3

Apr. - " " 4

May - " " 5

June - " " 6

July - Revised Supplementary List of Births and Deaths

Aug. - How It Felt to Make Records in the Days of the Recording Horn 1

Sep. - " " " " " " 2

Oct. - Directory of Pioneer Recording Groups

Nov. - Performers Who Used More Than One Name (Revision)

Dec. - More Jottings from "The Phonoscope"

1963

Jan. - Six Comediennes - Elida Morris

Feb. - " " " " 2

Mar. - " " " " 3

(Dollology article: Edison's Phonograph Doll)

Apr. - Elida Morris 4; Clarice Vance 1

May - C. Vance 2; Josie Sadler 1

June - May Irwin 1; " " 2

July - " " 2

Aug. - Marion Harris 1

Sep. - " " 2

Oct. - Aileen Stanley 1

Nov. - " " 2

Dec. - " " 3

1964

Jan. - " " 4

Feb. - Marie Narelle and Berrick Von Norden 1

Mar. - " " " " 2

12.

1964

Apr. - Ralph Bingham
 May - Grace Kerns & John Barnes
 Wells 1
 June - " " " " 2
 July - " " " " 3
 Aug. - " " " " 4
 Sep. - Hands Across the Sea 1
 Oct. - " " " " 2
 Nov. - " " " " 3
 Dec. - " " " " 4

1965

Jan. - " " " " 5
 Feb. - Three Memorable Days
 (Washington, D.C.) 1
 Mar. - " " " " 2
 Apr. - Quiz of Phono's Early Days 1
 May - " " " " 2
 June - " " " " 3
 July - " " " " 4
 Aug. - Mysterious Edison Discs; (Hi
 Fi to Grandma)
 Sep. - Performers Who Remade Edison
 2-Minute Cylinders 1
 Oct. - " " " " 2 (Bettini)
 Nov. - Victor Double-Faced Remakes
 Dec. - " " " " 2

1966

Jan. - Early Zon-O-Phones 1
 Feb. - Peerless Roger
 Mar. - Early Zon-O-Phones 2
 Apr. - " " " " 3
 May - Edna White; Trumpet 1
 June - " " " " 2
 July - " " " " 3
 Aug. - A 1900 Account of the Phono-
 graph 1
 Sep. - " " " " 2
 Oct. - " " " " 3
 Nov. - 1901 Catalogue of Edison
 "Concert" Cylinders 1
 Dec. - " " " " 2

1967

Jan. - " " " " " 3
 Feb. - English Supreme Fifteen 1
 Mar. - " " " " 2
 Apr. - 24 Best Columbia Records 1
 May - " " " " 2
 June - Recoupled Victor Records 1
 July - " " " " 2
 Aug. - Edgar L. Davenport 1
 Sep. - " " " " 2
 Oct. - James Brockman
 Nov. - Greatest Quartet Basso
 Dec. - Edgar L. Davenport 3

1968

Jan. - Early Victor Phonograph
 Catalogues 1

1968

Feb. - Early Victor Phonograph
 Catalogues 2
 Mar. - " " " " 3
 Apr. - " " " " 4
 May - " " " " 5
 June - Arthur C. Clough 1
 July - " " " " 2
 Aug. - E. Johnson Museum, Berliner,
 Victor & Edison History 1
 Sep. - " " " " 2
 Oct. - How to Tell When Victor Rec-
 ords were Made 1
 Nov. - " " " " 2
 Dec. - " " " " 3

1969

Jan. - Last Farewell to Peter Dawson
 Walsh (Jim's Cat!)
 Feb. - How to Tell When Victor Rec-
 ords were Made 4
 Mar. - " " " " 5
 Apr. - " " " " 6
 May - Arthur Clough, Lawyer &
 Death of Edwin Smalle
 June - Arthur Walsh
 July - Making Doubles out of Singles
 Aug. - Artists who Sang in Choruses
 of Edison Amberol Cylinders
 Sep. - Meeting with Tiny Tim 1
 Oct. - " " " " 2
 Nov. - Ferdinand Himmelreich
 Dec. - Peerless Quartet

1970

Jan. - Edison Cylinders
 Feb. - American Quartet 1
 Mar. - " " " " 2
 Apr. - H. and G. Atwood 1
 May - " " " " 2
 June - Real Names of Edison Cylin-
 der Artists
 July - Matter of I.D.
 Aug. - Chauncey Olcott 1
 Sep. - " " " " 2
 Oct. - 7 Edison Singers 1
 Nov. - " " " " 2
 Dec. - " " " " 3

1971

Jan. - George Washington Johnson 1
 Feb. - " " " " 2
 Mar. - Sam Ash
 Apr. - Assistant Artists in Edison
 Cylinders 1
 May - " " " " 2
 June - Victor Record Sales 1901-1942
 July - Corinne Morgan 1
 Aug. - " " " " 2
 Sep. - " " " " 3
 Oct. - McKinley Record 1

<u>1971</u>			<u>1974</u>		
Nov.	-	McKinley Record 2	Oct.	-	Al Bernard 8
Dec.	-	Baseball Recordings 1	Nov.	-	" " 9
<u>1972</u>			Dec.	-	" " 10
Jan.	-	Edison's Only Recording 1	<u>1975</u>		
Feb.	-	" " " 2	Jan.	-	" " 11
Mar.	-	Monroe Silver	Feb.	-	" " 12
Apr.	-	Vernon Archibald 1	Mar.	-	Evening at Edison's Lab. 1
May	-	" " 2	Apr.	-	" " " 2
June	-	Ada Jones Sings in Marion, Va.	May	-	" " " 3
July	-	Baseball Recordings and National Baseball Museum	June	-	" " " 4
Aug.	-	John H. Meyer	July	-	William J. Halley 1
Sep.	-	Theo Karle	Aug.	-	" " " 2
Oct.	-	Joseph A. Phillips 1	Sep.	-	" " " 3
Nov.	-	" " " 2	Oct.	-	Alan Turner 1
Dec.	-	Art Hall, John Ryan, and Manhattan Quartet	Nov.	-	" " 2
<u>1973</u>			Dec.	-	" " 3
Jan.	-	That Girl Quartet and Other Women Groups	<u>1976</u>		
Feb.	-	Homestead Trio & No Girl Qt.	Jan.	-	" " 4
Mar.	-	Joe White (Silver-Masked Tenor)	Feb.	-	" " 5
Apr.	-	Theodore Morse, Early Gram- ophone Labels, etc.	Mar.	-	" " 6
May	-	Theodore Morse 2; Library of Congress	Apr.	-	Cowboy Song Recordings 1
June	-	Dolly Connolly & Percy Wenrich	May	-	" " " 2
July	-	" " " " 2	June	-	" " " 3
Aug.	-	Obscure Edison Cylinder Makers	July	-	" " " 4
Sep.	-	" " " " 2	Aug.	-	" " " 6
Oct.	-	Royalty and Recorded Sound	Sep.	-	" " " 1
Nov.	-	Rudy Wiedoeft and Other Sax Players 1	Oct.	-	Addison Dashiell Madeira 1
Dec.	-	" " " " 2	Nov.	-	" " " 2
<u>1974</u>			Dec.	-	" " " 3
Jan.	-	Come Take a Trip in an Air- ship - 70 Years 1	<u>1977</u>		
Feb.	-	" " " " " 2	Jan.	-	Enchanted Eve At Edison Lab
Mar.	-	Al Bernard 1	Feb.	-	" " " " " 2
Apr.	-	" " 2	Mar.	-	" " " " " 3
May	-	" " 3	Apr.	-	Indian Songs on Edison Cylinders 1
June	-	" " 4	May.	-	" " " " " 2
July	-	" " 5	June	-	" " " " " 3
Aug.	-	" " 6	July	-	Dann Trio & Rudy Wiedoeft
Sep.	-	" " 7	Aug.	-	" " " " " 2
			Sep.	-	" " " " " 3
			Oct.	-	Recordings of Songs About Alice
			Nov.	-	" " " " " 2
			Dec.	-	" " " " " 3

Important Announcement

Tim Brooks' history of Little Wonder will appear in the next issue of the GRAPHIC. A more thorough study of this curious label has never been put together.

Serialization of Bob Morritt's Carson Robison discography will begin with the May issue.

Don't fail to renew your subscription if it is due with this issue to be sure of receiving these upcoming articles of importance.

(cont. from page 2)

The only unhappy note was that I learned of the deaths of Ruth Etting, Joe Davis (who had been with us last year) and Ed Kirkeby, former director of the California Ramblers.

Following the program, several in attendance gathered for dinner at a nearby restaurant. Certainly a more motley group of record collectors never dined together before! Among the 25 or so were George Blacker, Frederick Williams (complete with cigar), Mike Biel, Eric Anderson, Rev. John A. Petty (Mr. Uncle Josh), Lee Munsick, Wendell Moore (publisher of the Edison Phonograph Monthly reprints), Steve Ramm, Martin Bryan (of questionable reputation), as well as Paulo Gruppe, the only non-collector.

Finally, Rudy Wiedoeft, Jr. is in the process of compiling a biography of his illustrious father. Mr. Wiedoeft is in need of photographs of the famous saxophonist, as the years have taken their toll on the family collection. Any readers who are able to assist are asked to contact him at 1607 Luton Street, Nashville, Tenn. 37207.

Hope this finds you ready for Old Man Winter with your Amberola all cleaned and oiled and a choice selection of Blue Amberols at hand.-M.F.B.

Readers' Questions

Q: What can you tell me about this record? The label which is black and gold says "Columbia Dance Record" at the top. One side is "The Maxixe" and the other "Kentucky Babe." Both labels say: "This record is an example of Columbia recording and is offered to you only through a special arrangement with the newspaper under the conditions advertised. Catalogue records sell for 65 cents or more, and will play on your disc talking machine regardless of make."

A: Columbia issued four different "Modern Dance Instruction" records in 1914. They include the maxixe, the one-step, the tango and the hesitation. They were all issued with regular blue labels, numbering in the A1500's. On the reverse of each record was an appropriate dance selection, including the "Columbia Hesitation," which, I imagine, was composed by Charles Prince (I've neither seen nor heard this one).

Now, along come those same dance instruction records with the black and gold labels that you describe. Apparently Columbia had some sort of promotion through its local dealers whereby customers could clip a newspaper coupon and obtain the dance instruction record at a special rate. The promotion, whatever it was, must have been a success, as I've been able to turn up all four of the instruction discs with this special label. What I can't understand is why the reverse of these records had nothing to do with the dance being taught. On the back of yours is the Columbia Quartette singing "Kentucky Babe." - hardly a tune one could practice the maxixe to! They put "Dixie" on the reverse of the one-step, "In the Garden of My Heart" by Stanley and Burr on the tango record, and Herle Tillotson warbles "Last Night" on the reverse of the hesitation waltz lesson. Columbia bewilders me at times.

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 Charlotte, NC 28204

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Wanted: Cylinders and disc records by Irene Franklin in good condition. Also, song sheets and other paper items relating to Franklin. Dolores Stender, 802 Berlin Road, Cherry Hill, N.J. 08034

17.
Wanted: Horn, reproducer and pivot for Puck-style phonograph. Arthur Koch, 5006 Barkwood Place, Rockville, Maryland 20853

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87041	89030	2512	May 1917
87070	89052	2560	Nov. 1917
87072	89060	2671	1939-1940
87243	89066	2746	
87304	89076	2884	
87305	89083	4033	Emerson:
87321	95100	4400	1071
88001	95212		Supplements
88054	96001	Decca:	(Victor):
88061	96201	24456	July, April,
88127		40038 w.	Nov. of 1918
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 A2224 - From Here to Shanghai - N.O.L.
 A2478 - I'm All Bound 'Round with the Mason Dixon Line
 A2491 - There's a Lump of Sugar Down in Dixie
 A2512 - Wedding Bells
 A2542 - Hello Central, Give Me No Man's Land
 A2657 - Tell That to the Marines
 A2671 - I Wonder Why She Kept on Saying "Si-Si-Si-Si-Senor"
 A2690 - On the Road to Calais
 A2794 - I've Got My Captain Working for Me Now
 A2995 - Avalon
 A2821 - Tell Me
 A2861 - Chloe
 A3361 - O-H-I-O
 A3375 - Ding-A-Ring A Ring
 A3500 - April Showers
 A3568 - Angel Chile
 A3694 - I'll Stand Beneath Your Window Tonight and Whistle
 A3779 - Who Cares?
 A2884 - Swanee
 A3913 - Stella
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